Catalogue

of the

Bowdoin Drawings

The following drawings were collected in France by James Bowdoin during the Napoleonic wars. Probably no better opportunity has ever been given for the procuring of rare works of art than was then presented, as the contents of old galleries all over the continent, and especially in Italy, were being constantly brought to Paris by the returning armies. Mr. Bowdoin, being a wealthy man of high culture, was not slow to take advantage of the opportunity and brought with him to this country the rare collection of paintings

The present catalogue is based entirely upon what is found written on the different drawings; and consequently is not nearly as full as it should be. A complete catalogue will require the labor of some person thoroughly acquainted with authentic drawings by the old masters; and the value of the collection, which is probably equal to that of the paintings, would well warrant the expense of engaging such a person to perform the work.

The catalogue as numbered contains 140 sketches; but several sheets have drawings on both sides bringing the number up to 152.

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Of the 170, 69 are plainly marked with the artists names; these are grouped into four schools and arranged chronologically; the Italian Schools comprising 76 sketches, the Flemish 15, the French 4, and the English 4. Under the Flemish are two sketches, 61 and 62, which were on the same card with 60; although, evidently, from the names, of a different school.

Of the remaining 71, 11 bear names or marks of some kind; which however are not sufficiently clear to place them under any school.

The size of each drawing is marked opposite the

name in centimeters.

Thanks are due to Mr. Johnson '74 and Mr. Burton '78 for assistance in the work.

The principal authorities used are Waagen's "Art Treasures of Gt. Britain," Kügler, Ruskin, Winkelman and the "Biographie Universelle."

Fred. W. Hall

Feb. 25th, 1881

Italian School

Liberi (b. 1477 - d. Venice 1536)

The greatest master of the Venetian School. His paintings are characterized by the fine coloring and the quiet dignity and repose of the subject.

1 Virgin and Child (13.5 × 11)

Red chalk. Few lines, very decided, as though the whole composition were thought out; delicately shaded. Stamped on the cross as is also No 52 on the right of the composition which shows the drawing extract is taken from the "Dictionnaire des monogrammes, marques figures, lettres initiales, noms abrégés" etc., par François Brulliot, Munich 1832.

IPZ "Les initiales signifient Jean Paul Lozner, curieux Hollandais, mort vers l'an 1725. Il était grand connaisseur et possédait une superbe collection de dessins et d'estampes, où se trouvent appliquées les lettres IPZ sur une espèce de banderole," etc.

I am [illegible] to believe that the two sketches were formed part of the collection of the Hollander Lozner, a fact which would go far toward proving their genuineness and which entirely [illegible] the value.

Pordenone (b. 1484 – d. 1539), Venetian School, rival of Titian, excels in coloring, softness of flesh tints, and simplicity of composition.

2 Sacrificial Scene (18 x 23)
Pen drawing, shaded with a brush

in sepia and heightened with white lead (now turned black); seven figures. An old man, on the right, issuing from a cavern into a field, a woman and child kneeling.

Andrea del Sarto (b 1487 d 1531)
Florentine School, follower of Fra Bartolomeo; his works are particularly noticeable for delicacy of outline.

3 Figure of a Woman (12.7 × 12.1)
Red chalk, drapery full, execution good.

Correggio (b 1494 – d 1534)
The founder of a school inclining more [illegible] to that of Da Vinci; a brilliant colorist and one of the greatest of Italian painters.

4 Virgin and Child (27·7 x 20)
Pen drawing shaded with a brush in sepia, four figures. Joseph on the right, a man holding a cross kneeling on the left, a curtain behind.

5 Virgin and Child (17 x 15·5)
Pen drawing shaded with a brush in a brown wash, six figures. Virgin is seated under a tree holding a tablet. The shape of the faces characteristic of Correggio with broad foreheads and pointed chins.

Polidoro da Caravaggio (b 1495 - d 1543)
School of Raphael, and an imitator.

6 Ananias Struck Dead (22·5 x 16·5)
A copy of the well known painting by Raphael. Dark brown paint, has been carefully restored

and the letter K placed upon the restored portion.

7 Scenes at the Sacking of Troy (25×20)
Copy from Donatello. Front:
Priam with his daughters and their children. Back: doubtful,
two men tied back to back.
Pen drawing.

Perino del Vaga (1501–1547)
Florentine School, follower of
Raphael, and considered one of
the best of his pupils.

8 Piece (20×9.5)
Carefully drawn with a pen
shaded with a brush neutral tint.
One figure holding in one hand
a rod in the other an inverted
torch, a helmet and spear
at her feet. Squared as if
for enlarging.

9 Two Women (18.2 x 16)
Pen drawing carefully shaded with brown. Two women loosely draped clasping hands, one profile the other 3/4 face view. Name "Perino" upon the drawing

Tintoretto (b 1512 - d 1594)
Venetian School, a follower of Titian, and sometimes of Michael Angelo; his works are famous for the use of light and shade.

10 Woman and child (28.4 x 17.8)
Crayon, heightened with white. A large muscular woman, holding a child with one hand, points forward with the other. More in the style of Michael Angelo than of Titian. Name "Tintoretto" upon the drawing.

Paolo Farinato (b 1522 d 1606)
Venetian School, follower of Tintoretto.

11 Woman and Child (22·7 x 13·5)
Black paint heightened with white. A woman stands bending over a child and holding its hand.

Giorgio di Lenca (b 1527 d 1585)
Genoese School; he afterwards went to Spain by request of Philip II to assist in painting the Escurial.

12 Group of Children (13·4 x 9·4)
Pen drawing, shaded with a brush, six figures.

13 An Scavenging in the Temple (18·2 x 13·0)
Pen drawing shaded with a brush, seven figures. Bears the name of the painter 'Lenca di Genua' on the drawing.

Federico Zuccaro (b 1542 d 1609)
Roman School, one of the leading painters of the decline.

14 Woman and child (22·8 x 16·)
Crayon; three other figures indistinctly in red chalk.
In the corner stamped (?)
P.I.

Francesco Vanni (b 1565 – d 1609)
Siennese School, follower of Raphael.
One of the best painters of the decline.

15 Virgin and child with St John (16 x 13·5)
Red chalk, four figures, drawing vague and undecided.

Jacob Rottenhammer (b 1564 – d 1622)
A German follower of Tintoretto.

16 Shepherds bringing Offerings to Christ. (31·5 x 23·5)
Outlined with pen and red chalk,

faintly washed. Christ lying in the manger, angels above. Two figures. Name "Rotterhamer" on the drawing.

Guiseppe Cesare (1568 - 1640)
The founder of a school in the decline.

17 Nymph (19·8 x 13·2)
Drawn with broad strokes of the brush.

Domenichino (1581 x 1641)
School of the Caracci. One of the best followers of that school.

18 Figure of a Man - perhaps Moses. (28·5 x 25·5)
Red chalk, drawn and finished perfectly. Perhaps the best sketch in the collection. The face is that of a man past middle age, the head bound round with a cloth;

one hand rests upon a staff the elbow of the other upon that. the profile drawn towards spectator's right hand.

Giovanni di S Giovanni (1600 - 1636)
Eclectic School, follower of Matteo Rosselli

19 The Entombment (2.5 x 10.5)
Pen drawing shaded with brush. Roman Catholic rites; apparently on the top of a house, the street appearing below. Name of the painter upon the drawing "Geō' Oz S'Giovanni."

Sir Francesco Mola (1609 - 1665)
School of Albani, follower of the Caracci

20 Visitation (23 x 14)
Sketched with fine lines and shaded with a brush. Eight figures

Salvator Rosa (1615 1673)
School of Spagnoletto, a landscape painter of the first class. He painted wild scenes usually, often representing robber life.

21 Robber Dividing Spoils (11 x 20)
Pen drawing shaded with a touch in sepia ink. Ten principal figures, four mounted on donkeys. Ruins of a castle in the background. Fine effects of light and shade. In whole characteristic of the painter and well worthy of him.

22 Landscape (33 x 44.5)
Sepia, roughly sketched and shaded, a mere rest without any apparent plan.

Carlo Maratti (1625 - 1713)
A celebrated painter of the decline, one of the founders of the Roman School. Restored the paintings of Raphael in the Vatican.

23 Drawing for a Statue of a young Man (25.5 x 19)
Black crayon or possibly lead pencil.
The figure, nearly nude, seated, a cherub upon each side.
Name "Maratti" upon drawing.

24 The Fates (23.7 x 18)
Same substance as above.
Four figures, a young man sleeping.

Ciro Ferri (1634 - 1689)
A follower of Pietro da Cortona

25 Israelites Gathering Manna (27.5 x 22.5)
Crayon drawing, heightened with white, many figures
[illegible]

26 The Circumcision (18.5 x 12)
Pen drawing, delicately washed, many figures.

27 Subject doubtful. (11 x 28.5)
Red print, many figures.
A man pouring from a flagon into a beaker from which a woman is drinking; a man on the left holds a jar; perhaps some scene from the life of Moses. The drawing is marked on one end line. Ferri on the other Pietro da Cortona.

Pietro de Pietri (1674 1716)
School of Carlo Maratti; one of the most correct of his followers.

28 Scenes from the life of Peter (26 x 18)
Front: Peter and Ananias! Red chalk; several figures, three prominent. Ananias lying on the ground

the Dove descending.
Back: Christ giving the keys to St Peter. Red chalk, seven figures.

29 Peter Delivered from Prison by an Angel. (27 x 19.5)
Red chalk, two figures. Back: the same scene, red chalk, four figures.

30 The Wisdom of Solomon. (27 x 19)
Red chalk, nine figures; two persons seated on the throne of Solomon, on the left.

31 Front: Monks before the Statue of Moses (27 x 20)
Red chalk, three figures. Horace Pallet upon the drawing.
Back: Subject doubtful. Lead pencil or black crayon. Central figure kneeling; a woman pleading on a bed, several others ministering.

32 The Visitation (26.5 x 20)
Sketch with ink, [illegible]

Cross. Many figures

33 The Journey into Egypt (26·5 x 20)
Companion piece to above, and same material. Mary and Child upon an ass led by angels; Joseph following leading a cow; angel above.

34 The Ascension of the Virgin (26·5 x 20)
Companion of the two preceding; several figures. The body rising from an open coffin.

35 Christ the Comforter (26 x 20)
Many in round figures. Christ standing by the bed of a dying man. Back: study of the same scene.

36 The Entombment (30·5 x 20)
Sketched with ink, shaded brown, nine figures. A fine drawing. The nude body of Christ lying with the head in Mary's lap. The figures around well

conceived and drawn. Children in front playing. Sack: doubtful. a pen sketch, many figures.

Fabritio Cari ( )

37 The Last Judgment Fig Size (28·2 × 17·5)
Drawn with a pen, shaded with brown; six figures.

Francesco Pennesi ( )

38 Finding of Moses (17 × 22)
Pithwick brown paint, nine figures.

Plautio Lonetanii ( )

39 Mother and Child (33·6 × 24·5)
Red chalk, two figures. The mother seated upon a couch holding the child with her hands; both nude. Finely drawn and delicately shaded

Tomaso Redi (—)

40 Virgin and Child (21·2 x 19)
Red chalk, five figures. Faces of Virgin and Child delicately drawn.

"Il Cavaliere" (Cavazzuola) (—)

41 Virgin and Child (15·5 x 17)
Red chalk. Back: another sketch of same subject, nearly erased.

Il Portogruese

42 Venus and Adonis (24·7 x 19·5)
Red chalk two figures

43 Rural Scene (20 x 26·5)
Red chalk, three figures.
A man and woman sitting on a bench by a fountain; a man in front kneeling [illegible]

Chev. dal Borgo

44 Christ led to Execution (26 x 21)
Pen drawing, shaded with brown wash, lined or squared as if for enlarging. Christ coming from the judgment hall, Roman soldiers grouped around. A finely drawn picture.

Baptista ---- Anastatile.

45 Christ leaving the tem- (35·5 x 20)
ple, figures and shadows

Francesco Zoffoglio

46 St Jerome in the desert
Pen drawing. St Jerome reading, guarded by a lion. Particularly suitable for the landscape.

Flemish School

Abraham Blomart (1564-1647)
One of the founders of the Netherlands School. A landscape and historical painter.

47 Studies of the Human Form (11 7/8 x 16 2)
Sow of a person nursing, drawn in india ink and heightened with white lead. Iron tinted slate.
Two studies of forearm, in red chalk.

Rembrandt (1606-1669)
One of the greatest masters of the Flemish school; painted landscapes mostly; is famous for his use of light and shade; a pupil of Rubens at one time.

48 Canal Scene (20 X 31·5)
Sketched with a pen and sepia,
highlighted with white.
The meeting of two canals
on island in the centre of
the sketch. In the foreground
at one side a portion of a fence;
across the canals a heavily
wooded hill crowned with
a fortress; in the distance
low land and windmills.

49 Canal Scene (20 X 31·5)
Companion of above and same
manner of execution. The
bank of a canal with reeds
& shrubs covered with sheds;
two small boats lying beside
it.

50 Sketch of Man & Woman (21·5 X 17)
Black chalk, on yellow paper.
Probably Bible scene.

A. Diepenbeke (1607-1676)
School of Rubens; [illegible]
mostly as an illustrator of
books.

51 The Crucifixion (23.5 x 18)
Drawn with a pen, shaded with
brush; several figures. Mary
embracing the cross. Two other
women and a man near.
Roman soldiers in the background.

52 St Simeon receiving the Infant (19 x 14)
Red chalk and india ink.
The saint kneeling to receive
the Child; cherubs above.
Stamped [illegible]; formerly No 1.

Antoine Waterloo (1618 1662)
A landscape painter and engraver.

53 Landscape (25 x 38)
Black chalk, heightened with
white, greenish paper. A road
passing through a grove.

Philips Wouwerman. 1620–1668
School of Haarlem; usually painted animals.

54 Landscape (24.5 x 35)
Drawn with black chalk, india ink wash, reddish paper.
A bridge running under a rude bridge on which are two boys; ruins of a castle in the background.

Nicholas Berghem (1624–1683)
A famous painter of animals and landscapes.

55 An Oriental Scene (20.5 x 30.2)
Black crayon & lead pencil.
In the foreground a mass of objects heaped upon the ground, apparently the effects of some Arabian tribe; beyond some men on horseback or packing up the things.

Corneille Bishop (1630 —)
Historical painter employed
by Louis XIV.

56 Ruins of a Castle (26 x 34.5)
Painted on sepia

57 Battle Piece (9.2 x 6)
Sketched with india ink and
red chalk.

58 Scene from life of Christ (?) (6.2 x 6.8)
Sketched in india ink and red
chalk; five figures.

Maerten Fnick (16 —)

57 Sacrificial Scene (32 x 20)
Black crayon or lead pencil,
five figures. Name of the artist
upon the drawing "Maerten Fnick
fecit A° 1655" Drawing [illegible]
[illegible]

V. Salembert ( )

60 The Holy Family (11·5 × 8·5)
Pen drawing shaded with red chalk, highlened with white lead(?) (now turned black).

61 Virgin and Child (13 × 10)
Pen drawing, shaded with brush.
On the same sheet with 60; marked
[illegible] "P. L. Rode"

62 Virgin with Child and Joseph (10 × 8)
Pen drawing, red and [illegible] on same
sheet with 60. Marked "No P 11"

Adrian Vandercabel ( )

63 Frontier Bridge with Toll House (2[illegible] × 32)
Back: a Seaport Town.
[illegible]

French School

Nicolas Poussin (1594-1665)

The founder of the French School. Studied in Rome and followed to some extent the Italian School. The most celebrated painter of his day.

64 Judith and Holofernes (19 x 25.5)

Red chalk. Front: a sketch of the scene, roughly drawn; the head of Holofernes in various different positions. Back: first outline of Judith's body; one hand holding the head the other the knife; the hands finished and carefully shaded.

65 Skeletons (25.5 x 16.5)

Red chalk. Front: short, muscular man stripped to the waist.

wearing an Assyrian headdress.
Perhaps intended for Samson.
Back: Roman Orator full draped.
66 Rest in the Fig Tree (17.57.27)
Pen drawing.

Claude Lorraine (1600–1682)
The prince of landscape painters;
chiefly excells in the play of
light, figures usually poor.
6) Scene in Normandy? (10.5 x 24)
Red chalk. Woman with a child
riding on an ass, a man
walking beside them. Costumes
of French peasants, but perhaps
intended for the Journey into Egypt.
Is marked in pencil "Claude
Gelle dette Lorraine"; but by
no means worthy of
Claude Lorraine

English School

Sir Peter Lely (1618–1680)

An imitator of Vandyck; a portrait and landscape painter.

68 Venus and Mercury (31 × 21)

Lead pencil(?), thin paper; many figures. Nymphs and satyrs about.

John Smibert (1684–1757)

The earliest of American painters; came to Boston with Bishop Berkeley in 1725 where he settled.

69 Cosmo III Grand Duke of Tuscany, from the life, by John Smibert" (16" × 13")

Drawn with crayon, highlighted with white. Profile drawing of an idiot evidently.

70 Union of the Fishermen (27.372)
Outlined with a pen, shaded
with a brush in bistre; nine
figures. Thirteen descending
above.

71 Design for Hotel (Private)
sketch in sepia. Hotel,
contrasting scenes of peace
and strife; several scenes
intermingled; one a camp,
another a drove of cattle.
Perspective poor.

Unknown Schools

72 Dead Child (16·5 × 20·5)
India ink, heightened with white.
Body of a child lying upon a
bier surrounded by angels.
Back: verses of same design.
Marked "Brama"

73 Women Washing Cloths (28 × 41)
Ink outline, black crayon,
roughly drawn.
Marked "Hermont"

74 The Gods on Olympus (22 × 42)
India ink, brush work,
heightened with white. Rough
and indistinct. Partially dis-
figured
Marked "Solomon"

75 Egyptian Scene (24 x 17)
Pen and white wash. Five figures, a child on the right; perhaps an Egyptian philosopher and his school.
Name "TRIDIS" painted on picture.

76 Translation of Elijah (20 x 19.5)
Red chalk. one figure.
Marked "I. Sc. 3 1." on drawing.

77 Justice (oval 28.7 x 14.2)
Red chalk. figure standing; probably design for a panel.
Well drawn.

78 Vanity (oval 28.7 x 14.2)
Companion piece of above and same manner of execution.
One figure, standing, a mirror in one hand, a serpent coiled about it.

79 Mary Magdalene (23·5 x 16)
Sepia, drawn with pen, shaded with brush. One figure study, finely proportioned and drawn.

80 Virgin and Child (14·3 x 12)
Outline in red chalk, for figure in charts. Squared as if for transferring. Close resemblance to Study 41.

81 Virgin and Child with Joseph and St. John. (19 x 13)
Red chalk, four figures. Treatment much like that to 80.

82 Mary Magdalene (36 x 27)
Red chalk, finely drawn. One figure kneeling; drapery finely arranged and drawn. One of the best works in the collection.

83 Study nude (?) (7.5 x 5.6)
Red chalk. A beautiful nude
study of a young woman
sitting upon a rock, clasping
back in terror from a
object not represented.
Splendidly conceived and drawn.

84 "Clerica of Hercules" (?) (23 x 19)
Pen drawing shaded with
a brush; three figures.

85 Boy Musicians (21 x 13)
Pen drawing, shaded with a brush.
Two figures, nude.

86. Subject Doubtful (26 x 35.5)
Black crayon, brown wash, light-
ened with white (now turned
black). Two women over the dead
body of a man, one holding a
torch, the other drawing a sword
from the man's breast.

87 Eucha (20 x 27)
red chalk; fine figures.

88 Christ taking communion (35 x 26)
Pen drawing shaded with sepia,
highlighted with white; on
brown paper. Five figures.
Upright scene. Christ at
the head of the table is
breaking bread; two men at
the table with him; one
servant standing at the left
with the baking something
from a basket. Fine effect
of light and shade.

89 The Entombment (30 x 20)
Black crayon, highlighted with
white; on reddish paper.
Twelve figures, finely drawn.
Some [illegible] signa
ture at the bottom of the drawing.

70 Sketches. (35 x 26·5)
Pen drawing, on red brown paper,
of several broken statues of
the human form and of an-
imals.

71 Shepherds Adoring Infant (19 x 24)
Drawn with lead pencil(?); outlines
passed over partly with red
chalk and partly with ink.
Six figures, angels above.

72 Sketches.
Drawn with red chalk.

73 Christ at Jacob's Well (19·5 x 25·5)
Black crayon, heightened with
white, on blue paper.

74 Design for Frontispiece of Book (17·5 x 22·5)
India ink heightened with white.
Bears several inscriptions; at the base
"T'GEBRY: YCK beset en Recht en Wet"

95 Design for Coat of Arms (85 x 25.5)
Drawn and shaded in sepia.
The sketch represents a garden;
a woman is seated on the left
holding a tablet on which
is written "Villa Aldobrandina
Etc." Cupids above hold a
shield. A writing in pencil
tells the attribution of the work.

96 Negroes fishing (28 x 20)
India ink, outlined with red
chalk, and highlighted with
white lead (sometimes black).
Thirteen figures; an island
in the center on which a
nymph sits presiding over
the scene.
Back: drawing of a hand in
red chalk highlighted with
white.

97 Mountain Scene, the "Waltenspring" (32 x 27)
Drawn with a pen in brown ink.
Very delicate and minute.

98 Sketch of Buildings (38 x 22)
Black chalk.

99 Drawing of a Castle (22 x 30)
Drawn with a pen, shaded with
india ink.

100 Landscape (26 x 41)
Pen drawing, brown wash.

101 Landscape with Ruin of a
Castle (22 x 42)
red chalk.

102 Sketch of a Castle (30 x 42)
Pen drawing, shaded with
a brush.

103 Ruins of a Castle (21 X 41)
Brown wash.

104 House in Spain(?) (31 X 40)
Brown wash.

105 Sketch of Buildings (22 X 41)
India ink, black crayon.

106 Man Throwing Himself from a
cliff (36·3 X 28·5)
India ink.

107 Christ Preaching in the
Temple (7 X 28·5)
Sepia, many figures, perspective
poor.

108 Sketch of a Man (10 X 11)
India ink, red chalk.

109 An Ape Sleeping (6·5 X 11·5)
Red chalk.

110 Subject Doubtful (size 10·5)
Pen drawing. Figures resting on a bank, perhaps some Jewish scene.

111 Roman Grecian Group (8×10)
India ink, marked "Actior"

112 Jewish Scene (23×34·5)
Black chalk, shaded with india ink. Probably Ruth & Boaz, or Jewish courtship. Five figures, camels in the background.

113 Landscape (24×37)
Blue print.

114 Landscape (24×37)
Blue print, companion piece of above.

115 Venus and Adonis (18·3×23·5)
Red chalk, three figures, draped

116 "Publius Scipio" (11·8 x 18·8)
Red chalk, drapery indistinct figures. Marked on the drawing "Publius Scipio"

117 Sketches (20·2 x 10·4)
Above two old women sitting upon rocks. Drawn in india ink. Below two female figures, one seated making lace(?). the other standing. Drawn in india ink heightened with white gouache paper.

118 Scene before an Inn (21 x 32)
Lead pencil(?), ink, brown wash. Many figures; perhaps returning from a hunt.

119 "Don Quixote de la Mancha" (12 x 17)
India ink, seven figures.
Marked "I Dimpietro"

120 Battle Piece. (18·2 × 9·5)
Pen drawing shaded with a
brush; many figures. The
most prominent holding a
large stone ready to throw,
a woman behind him. Men
all about with javelins.

121 Designs for Windows (16·7 × 17·2)
Drawn with pen, shaded with brush.
Six divisions, three designs.
The first on the right: death
of Uranias: second: doubtful;
third: the stealing in the temple.

122 Jupiter Striking Phaeton from
Apollos Chariot (oval 15 × 10·7)
India ink; two figures.

123 Two Female Figures (15·5 × 12·2)
Sketched with brush in India
ink.

124 Pharaoh's Daughter finding Moses. (11 x 16)
Outlined with a pen, shaded with a brush; five figures.

125 The Descent from the Cross (12 x 18·8)
Drawn with crayon. Squared for transferring.

126 Nymph and satyrs (8·2 x 12·8)
Drawn with pen, in india ink, shaded with a brush; seven figures.

127 Venus in the Bath (15·5 x 18·2)
Sketched and shaded with a brush in sepia; five figures.

128 Elijah fed by Ravens (11 x 8)
India ink; two figures.

129 Bacchanals (10·2 x 16·8)
[illegible] wash; eight figures.

130 Subject doubtful (16 x 23)
India ink; four figures, one
an angel

131 Tobit and the Angel (21.8 x 16.4)
India ink, two figures.
Tobit bathing.

132 A Vision (19.8 x 25.5)
India ink; many figures.
An old man, probably one of
the prophets, sleeping. Christ
appearing to him in a vision.
Angels about.

133 Judgment of Paris (28.9 x 17.5)
Crayon, on red paper; six
figures.

134 Christ and St Peter (18.4 x 12)
India ink; several figures.
Christ giving the keys.

135 The Visitation (12·7 x 19)
Red chalk; many figures.
Squared for transferring.

136 Daniel and Hebrew [illegible] (22·5 x 28·5)
India ink; seven figures
very doubtful; the armor of
the soldier appears like
that of the Romans, and the
statue like those of the
Greeks.

137 Lions (19 x 27)
India ink, bluish wash.
Lions seated below, above
a wreath of flowers held by
[illegible]. Squared for
transferring.

138 The Nightmare, Fuseli (20 x 21)
Pen drawing; three figures.

139 Visitation (37.5 x 28)
Outlined with pen, washed with bistre. Squared. Bears some resemblance to a design by Canova.

140 Sketches.
Crayon, heightened with white. A lady's hands, very delicately drawn. Half length duss of a man; costume of last century.